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FOLKLORIC DISCOURSE AS AN OBJECT OF PHILOLOGICAL RESEARCH

Abstract: The article addresses the phenomenon of folkloric discourse in the light of philological research. There is a comparison and contrast of several approaches to the study of folkloric discourse and its components: fairy-tale discourse, ballads, songs, proverbs etc. In contemporary philological research there are various approaches to investigating discourse in general and folkloric discourse in particular: cognitive approach, critical analysis, contrastive analysis etc. The notion of folklore is sometimes utilized synonymously to the notion of folkloric discourse in reference to folkloric texts realized in the particular period of time. The present article attempts to draw a line of demarcation among these notions and define them as separate phenomena, though intricately connected to each other. This inquiry is based on the necessity of identifying the place of folkloric discourse in the system of linguistic and literary researches. The most common definitions of folklore and folkloric discourse are exemplified and their essence is analyzed. Commemoration in folkloric discourse is emphasized as one of the factors influencing the separation of this type of discourse in various research practices. Additionally, the main vectors of the influence of folkloric discourse are identified.

Key words: folklore, folkloric discourse, folkloric text, communication, communicative strategies, linguistic picture of the world.

Introduction. With the emergence of anthropocentric paradigm, the interdisciplinary approach developed, and the cognitive-discursive studies of folklore started to take place. The identification of folkloric discourse as an object of research is quite a controversial issue nowadays. Dividing the types of discourse into so-called “routine” and “fictional” helps imagine folkloric discourse as a compilation of some fictional texts. Hence, the difference lies in the fact that fictional discourse (which includes folkloric one) is based on the creative activity of people.

From this division comes the suggestion that folkloric discourse is not equal to other types of discourse. It is unique and outstanding, considering its main properties: fictional character, distracted illocution, and continuous nature. There are, however, two basic misconceptions about folkloric discourse.

The first misconception is that folkloric discourse consists of written forms of fairy-tales, ballads, nursery rhymes etc. Indeed, the written type of discursive material is also included there, yet folkloric discourse is not limited to the mentioned elements.

On the other hand, folkloric discourse is sometimes viewed as “non-existent”, due to the probable absence of fairy-tales and other folkloric works in contemporary discourse sphere. The fact

that most of the contemporary fairy-tales have the authors makes it impossible to consider them a part of folklore. However, as Koliustratova notes, “the presence of folklore on the Internet is beyond doubt nowadays” [1, p. 3].

To clarify the inappropriateness of these misconceptions, it is necessary to identify what folkloric discourse is. This notion consists of two elements: folklore and discourse. The definition of folklore itself is not sophisticated: according to Oxford Languages dictionary, it is “the traditional beliefs, customs, and stories of a community, passed through the generations by word or by mouth” [2]. Commonly, when analyzing folklore, scholars take into consideration the “stories” part of this definition. In other words, folklore is often understood as a compilation of national tales, nursery rhymes, ballads etc., either published or unpublished. While creating compilations of folklore of, say, British Isles, the researchers are most likely to include the local beliefs along with the folkloric stories. So, folklore is quite a general term which might be similar to language corpus in terms of organization.

Discourse, on the other hand, is a complicated term. Mostly, it is viewed as conversation or speech; nonetheless, there are many approaches to discourse analysis, each claiming that discourse encompasses a

great area of human activity. For instance, here is how M. Foucault defines this term: “Discourse is a social force which has a central role in what is constructed as “real” and therefore what is possible” [3, p. 176]. This definition implies that discourse is realized in pretty much every area of human existence, as it underlies the reality itself.

While Teun Van Dijk mostly associates discourse with power, N. Arutyunova believes “discourse is speech put into social context” [4, p.137]. Turning to the etymology of this word, it is easy to notice that “discursus” comes from Latin “inference” (or, earlier, “movement”). Indeed, the presence of movement – not necessarily spatial or tangible – is what makes discourse such a complex and sophisticated phenomenon. Hence the urge to clarify the essence of folkloric discourse becomes crucial.

The aim of the present research is to identify folkloric discourse as a separate object of philological inquiries and define its place in the scope of linguistic and literary investigations.

The research material includes the folkloric texts: “English fairy-tales” by Joseph Jacobs, the tales of Brothers Grimm and the compilation of British folklore “Through the magic ring”.

The methods utilized in the research include literature review, stylistic analysis of text, and contrastive analysis.

Results and discussion. The studies of folkloric discourse which took into consideration its basic features have been flourishing since the first decade of XXI century. Such cognitive linguists as George Lakoff also attempted to analyze certain patterns of this extended phenomenon. For instance, in “Structural complexity in fairy tales” (1972) George Lakoff claims that “all coherent human discourse is intricately structured” [5, p. 134]. This view refers to the fact that discourse types are nothing but branches of a tree: they all share more or less similar properties. However, for the present study, the differences are more significant. It is essential to highlight folkloric discourse as a separate object of research which can be analyzed from the various viewpoints.

Emer Yu. A. describes discourse as “speech practice” and believes that folkloric discourse has its own communicants, stereotypes of behavior, and certain rules of constrictions[6]. Among these rules she highlights the following:

1) The sociocultural conditions of the emergence of folkloric discourse;

2) The communicative characteristics of folkloric discourse, which include:

a) the aim – the transmission of collective knowledge;

b) communicative strategies: transmission, evaluation and definition of knowledge;

c) the situations of communication, which may vary;

d) participants who act as “me-for-the-others”.

Emer Yu. A. also underlines such features of

folkloric discourse, as the values of traditions, collectivism, and the idealized model of the world. In general, her understanding of folkloric discourse is quite broad: according to this scholar, folklore will never stop existing. With its overly generalized language and a specific set of concepts, folkloric discourse will continue developing in the scope of time.

A close yet slightly different approach is provided by A.V. Kolistratova, who defines folkloric discourse as “a continuously repeated speech activity which is based on the cultural experience” [7, p. 135]. Meanwhile, folkloric discourse is “realized as a compilation of folkloric texts” [7, p. 137]. Kolistratova A.V. admits the presence of written folkloric discourse, which is not, however, similar to the written variants of fairy-tales, ballads, etc.

Concerning the evolution of folkloric discourse, Kolistratova A.V. believes that it is the temporal continuum which characterizes the open type of discourse whereby the main variables come from the archetypical unconscious. In other words, every new variable of folkloric continuum is subject to its ancestor, the proto-folkloric discourse: myths and beliefs of ancient people.

Lakhina E.L. claims that folkloric discourse is the actualization of verbal folkloric text[8]. This view probably unites written and spoken forms of folkloric discourse. However, here “folkloric discourse” is understood as a part of “folkloric text”, which seems to be a broader phenomenon.

As to Olyanich A.V. and Plakhova O.A., folkloric discourse is a part of fictional discourse along with the belletristic and fantastic[9]. What best characterizes fictional discourse its capability of containing the events which did not actually take place. Such an organization of discourse makes it possible for the interlocutors to create a fictional world with the help of their imagination. This imaginative world is mainly discussed in folkloric discourse, be it a fairy-tale, a horror story, or an Internet-legend. Here it should be noted that, according to Christophorova O.B., the illocutionary force and the perlocutionary effect of folkloric discourse are unique.

As it has been mentioned above, folkloric discourse is not (and should not be) limited to the written forms of ballads or fairy-tales. Such an understanding would be similar to imagining discourse as a compilation of texts and nothing more. However, there is a difference between “text” and “discourse” which implies the presence of the distinction between written fairy-tales and their actual representation.

As Nekludov S.Yu. notes, folkloric text is a relatively stable combination of the elements of tradition, which emerges every time a separate performance is carried out[10]. Put differently, this definition describes how folkloric texts unite into a sequence of folkloric variables. The evolution of folklore is the evolution of its elements – from fairy-

tales to nursery rhymes.

The most common conception about the emergence and development of folklore lies in the following fact: folklore is a collective phenomenon. It is constructed by communes, not by individuals. To clarify this, it is necessary to dwell on an example.

The story of "Cinderella" is famous in almost every country of the world. It is said to originate from Egypt, where a story about a girl who lost her shoe and married a nobleman was famous. So, the story might have been transported to Europe by the traders. Here is how the plot might have looked like in the beginning: a girl loses her shoe, the nobleman finds it, and they get married. The story seems quite simple to transfer from an ear to ear, from a child to a child. Such stories were primarily created for entertainment and education.

So, a trader transmits the story of a lost shoe to a European tavern-owner. Then, the tavern-owner decides to tell this story to his friends, but he faces a problem: in the Egyptian variant, the shoe was described as a sandal which is not common in Europe. Although the problem is quite difficult to solve, the tavern-owner finds a way to change the plot: he describes the shoe as being made of some very special material which ensured its uniqueness. The friends of the tavern-owner are amused by the story and continue conveying it throughout the country. As they keep telling the story, they add some new elements: an evil stepmother and two stepsisters, the father of the nobleman, his friends, and a fairy who helps the main character to get dressed for the ball. It is unclear why this exact sequence of plot twists and characters became the most famous. "Cinderella" was documented by French, German and English folklore collectors in approximately XVI century, thus becoming a comparatively stable example of folkloric texts. What the collectors wrote down is, nevertheless, only a single variant of the story; other variables were left behind. Hence the difference: the French story, which many readers find classic, does not contain the pigeons, the enchanted tree, and the significant amount of violence which is present in Brothers Grimm's variant [11]. Once the story is retold with slight changes, it lives; once it is written down, it becomes bound to a single variant of itself and loses its folkloric nature.

Other types of discourse also tend to be retold. For example, it is possible to retell the speech of a politician to a friend who has not watched the news. On the other hand, the retelling is most likely to start with mentioning the name of the politician. Adding something or extracting the specific parts of the speech is not welcomed: here conveying exactly what was said is essential. On the contrary, folklore always leaves some space for ambiguity and creativity, and that is why it is a collective activity. Returning to the example of "Cinderella", that single variant which has been written down does not reflect the entire complexity of this fairy-tale. In fact, it only shows

the final result or, better, the most famous and stable variant of the continuous sequence of variables. "Cinderella", being a part of folkloric discourse, is not limited to reading the Brothers Grimm's variant out loud. It revives when people start retelling the story in their own manner, as, for instance, Roald Dahl did [12].

Thus, folkloric discourse is communication which takes place throughout time. Here emerge other questions: the nature of folklore, its influence on the listeners, its main communicative strategies and aims, etc.

One issue is quite important for the present research: what might folkloric discourse participants utilize to influence the listeners in a way they need to be influenced? According to John McDowell, the primary force of folkloric discourse is commemoration: its capability of returning people to the "old times" and giving them the sense of nostalgia [13]. The most obvious tool which might be used for such purposes is the stylistic organization of the folkloric texts; however, as it has been mentioned before, the language of folklore tends to be overgeneralized. And there is a clear reason for it: otherwise it would be much harder to convey the folkloric plots from generation to generation. The fairy-tales, then, are commonly written in a simple yet influential language which can affect people without confusing them.

Repetition is one of the most common stylistic properties of folkloric texts. For instance, considering "Tom Tit Tot" from the compilation of English fairy-tales by Joseph Jakobs, the following dialogue is built upon this stylistic tool.

"Now, what's my name?" says he.

"What, is that Bill?" says she.

"Noo, that ain't", says he, and he twirled his tail.

"Is that Ned?" says she.

"Noo, that ain't", says he, and he twirled his tail.

"Well, is that Mark?" says she.

"Noo, that ain't", says he, and he twirled his tail harder, and away he flew [14, p. 11].

This text consists of the repetition of the same words "says", "he", "she", "twirled", "tail", "noo", "that ain't". There are only a few words which "break the picture" by being different from what surrounds them. So, the main purpose of repetition is to emphasize the certain situation (here – the demonic nature of the nameless creature which twirls and twirls its tail) and affect the listener in a certain way. On the other hand, the language is still very general and does not contain any stylistic exaggerations or embellishments. The story is structured with the help of repetition for the following reason: continuous repetition of the same elements makes a folkloric story sound melodic and nostalgic [15].

There are several factors which affect the perception of this text by the present-day readers. First and foremost, this fairy-tale was documented centuries ago, which explains the words and

phrases, unclear for the contemporary generation. Furthermore, the tales and other types of folkloric texts are mostly written down from the words of countrymen and commoners, which clarifies the slang and sometimes low colloquial style of these texts. Similarly to “Cinderella”, however, this text is also a single variant of “Tom Tit Tot”. When perceived directly from the book or when read aloud, this fairy-tale does not produce the effect which it used to produce two hundred or three hundred years ago. At the same time, the sense of nostalgia may still appear when people read this fairy-tale: its unique language and repetition have certain cognitive influence, although this influence is incomplete.

Previous examples included the types of folklore that tend to change when transmitted spatially or temporally. The fact that “Cinderella” or “Tom Tit Tot” or “Three Sillies” or any other fairy-tale change their language implies that their plots are more important. Trying to convey the plot canvas, the narrators might have changed some words and phrases, which did not affect the general conception of the fairy-tales. However, for nursery-rhymes, ballads, or proverbs it is essential to preserve the very same structure – to the extent of plot and to the extent of language. For instance, the rhyme “Jack and Jill went up the hill” is sang in the same way, no matter who sings it and where it is performed. This rhyme is very short, and it influences the listeners by its poetic construction, so it is significant that singers remember the exact sequence of words. Here it is possible to note that the historical principle of spelling altered the pronunciation of many English words, as Z.M. Bazarbayeva believes [16]. According to this scholar, the change in pronunciation over the years did not affect the spelling, and the words are written as they used to be written centuries ago. So, even if the mentioned rhyme is utilizing the exact words, its sense and intonation may have changed considerably from a narrator to a narrator. Here the prosodic fluctuations become especially important, overwhelming the stylistic diversity of texts which is not the primary property of folklore. As it is evident, folklore does not possess great stylistic variability and embellishment due to its mainly colloquial nature.

This implies that the unchanging examples of folklore are not stylistically complicated. Commonly, their language is similar to that of fairy-tales, with a few slight differences. For instance, below is the extract from “Three Ravens”, and Anglo-Scottish ballad with mystical and gloomy motives.

There were three ravens sat on a tree
Down a down, hey down, hey down;
They were as black as black might be
With a down...
And one of them said to his mate,
Where shall we our breakfast take?
With a down, hey derrie, derrie, derrie, down,
down... [17].

The plot of the ballad revives around a young knight who has been killed in a war. His body is protected by his hounds and hawks, and then his beloved lady arrives to carry the knight to the lake where she buries him. The ravens, as a result, have no breakfast: they are included for the exposition and for the emphasis. The ballad is quite dark in nature, as most of the works of this genre, and is said to exploit the motives of heavenly salvation for everyone who lived as a nobleman [18]. The influence that this ballad produces is mainly carried out with the help of singing. The sound [d] is continuously repeated throughout the ballad, and the usage of low-tone expressions such as “derrie” and “down” fill this example of folklore with sadness and grief.

Conclusion.

So, folkloric discourse is realized every time a ballad is sung by a new artist, every time a fairy-tale is retold with slight changes and specific intonation patterns, and every time a ghost story is narrated to a group of children. This term encompasses not only the variants of folklore which has been written down, but also the whole set of possible folkloric variables. Discourse is communication, and folkloric discourse is the type of specific cultural, commemorative communication which takes place within time and space and is not limited to these boundaries.

The analysis of fairy-tales, ballads and rhymes in the written form is, beyond doubt, a fruitful activity. It results in finding the patterns of folklore production, the stylistic characteristics of folkloric texts which were documented centuries ago, and the possible intertextual features within folklore of different cultures. However, the emergence and development of interdisciplinary approach brings about new questions and new issues which need to be considered. The folklore which is currently circulating on the British Isles and in Kazakhstan might be slightly, if not crucially, different from the written variables which folklore collectors provided. More importantly, as folkloric discourse is a type of discourse with more or less generalized language, another vector of influence emerges, which is intonation. These factors prescribe deep and continuous research of the aspects of folkloric discourse.

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ФОЛЬКЛОР ДИСКУРСЫ ФИЛОЛОГИЯЛЫҚ ЗЕРТТЕУЛЕРДІҢ НЫСАНЫ РЕТІНДЕ

Аннотация. Мақалада фольклорлық дискурсы филологиялық зерттеулер тарапынан талданады. Берілген дискурсты және оның құрамдас бөліктерін (ертегі дискурсы, дастандар, мақалдар, т.б) зерттеуге байланысты түрлі көзқарастар салыстырылады және салғастырылады. Қазіргі заманғы филологиялық зерттеулерде дискурсты және фольклор дискурсын талдауға қатысты бірқатар көзқарас бар: когнитивті, критикалық, салғастырмалы талдау т.б. Фольклор және фольклор дискурсы ұғымдары кейде синоним ретінде, «белгілі бір уақытта өмірге келетін фольклорлық мәтіндер» мағынасында қолданылады. Берілген мақалада осы үш ұғымның арасындағы айырмашылық баса көрсетіледі және бұл ұғымдардың бір-бірімен тығыз байланысты екендігі, алайда біріне-бірі кірікпейтіндігі айқындалады. Мақала фольклорлық дискурстың лингвистикалық және әдебиеттанушылық зерттеулер арасындағы орнын анықтау мақсатында жазылған. Фольклор дискурсының неғұрлым кең қолданылатын дефинициялары келтіріледі және талданады. Фольклор дискурсындағы коммеморация дискурстың осы түрінің көптеген зерттеулерде бөлек қарастырылуына әсер ететін фактор ретінде айқындалады. Сонымен қатар, фольклор дискурсының тыңдаушыларға және оқушыларға қалайша әсер ететіндігі баяндалады.

Түйін сөздер: фольклор, фольклор дискурсы, фольклорлық мәтін, коммуникация, коммуникативті стратегиялар, әлемнің тілдік бейнесі.

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ФОЛЬКЛОРНЫЙ ДИСКУРС КАК ОБЪЕКТ ФИЛОЛОГИЧЕСКИХ ИССЛЕДОВАНИЙ

Аннотация. В статье рассматривается феномен фольклорного дискурса с точки зрения филологических исследований. Сравниваются и сопоставляются различные подходы к изучению фольклорного дискурса и его составляющих: сказочного дискурса, баллад, песен, пословиц и т.д. В современных филологических исследованиях есть множество подходов к изучению дискурса в целом и фольклорного дискурса в частности: когнитивный подход, критический анализ, сопоставительный анализ и т.д. Понятия фольклора и фольклорного дискурса иногда употребляются синонимически в значении фольклорных текстов, реализуемых в определенный период времени; в настоящей статье вышеупомянутые понятия разграничены и определены как отдельные феномены, тесно связанные друг с другом. Данное исследование основано на необходимости определить место фольклорного дискурса в системе лингвистических и литературоведческих дисциплин. Приводятся наиболее часто употребляемые дефиниции фольклора и фольклорного дискурса, анализируется их сущность. Коммеморация в фольклорном дискурсе выделяется как один из факторов, влияющих на обособление данного типа дискурса в большинстве исследовательских практик. Также определяются главные векторы влияния фольклорного дискурса на слушателей и читателей.

Ключевые слова: фольклор, фольклорный дискурс, фольклорный текст, коммуникация, коммуникативные стратегии, языковая картина мира.

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